

*H. B. Ellwanger.  
Rochester, N. Y.*

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

J. BARNBY'S

SACRED CANTATA,

REBEKAH

THE WORDS BY ARTHUR MATTHISON.

AND SHILLINGS.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

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DETTIN .. .. .	1/0	1/6	2/0			
UTRECHT .. .. .	1/0	—	—			
O PRAI .. .. .	—	—	—			
(Si .. .. .	—	—	—			
CORONA .. .. .	—	—	—			
ONE CONSENT .. .. .	1/0	—	—			
ANTHEMS .. .. .	—	—	5/0			
ngly:— .. .. .	—	—	—			
ICE .. .. .	0/8	—	—			
.. .. .	0/2	—	—			
.. .. .	0/8	—	—			
LENGTHENED .. .. .	0/6	—	—			
.. .. .	1/6	—	—			
.. .. .	2/0	2/6	4/0			
.. .. .	1/0	1/6	2/6			
.. .. .	1/6	2/0	3/0			
ED IL MODE. .. .. .	—	—	—			
.. .. .	3/0	3/6	5/0			

INSCRIBED TO MRS. ELLICOTT.

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# REBEKAH

A SACRED IDYLL

IN TWO SCENES

WRITTEN BY

ARTHUR MATTHISON

SET TO MUSIC BY

JOSEPH BARNBY.

*Ent. Sta. Hall.*

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*Price, in paper covers, 2s.*  
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1945

R E B E K A H,

A SCRIPTURAL IDYLL.

*DRAMATIS PERSONÆ.*

REBEKAH.

ISAAC.

ELIEZER.

MAIDENS OF THE CITY, ATTENDANTS, &c., &c.

*The scene is laid partly in the outskirts of the City of Nabor, and partly on the road from it to the dwelling of Isaac.*

EVENING.

SCENE I.

EVENSONG AND CHORUS.

Lo! day's golden glory declineth,  
 Eve's shadows climb softly the sky,  
 Low bending, we praise and adore Thee,  
 From Thy mercy seat hear us most High.  
 Omnipotent, guard and protect us,  
 In night time, in day, be our guide,  
 Hold our hearts in Thy keeping, Almighty,  
 With Thy children, O Father, abide!

O praise the Lord of goodness,  
The Lord of mercy praise,  
Our hope of joy eternal,  
Our Sun in life's dark ways.

RECIT.

ELIEZER. O Lord God of my master Abraham!  
I pray Thee, send me good speed this day;  
For I have sworn unto Abraham, in Thy  
sight,  
To do his will, and seek the wife  
appointed  
For his son, Thy servant Isaac!

AIR.

The daughters of the city come  
To draw the well's pure stream,  
O Lord, I do beseech some sign,  
If good to Thee it seem!  
Yea, let it come to pass, O Lord,  
That she, the chosen one,  
Do give me, when I ask it, drink,  
So shall Thy will be done.

And let the damsel, gracious Lord,  
To make my duty clear,  
Give also to my camels drink,  
Lord, let these signs appear!  
Then shall I know Thy guiding hand,  
Mine oath I shall fulfil,  
Obeyed be Abraham's command,  
Obeyed, O Lord, Thy will!

*Enter from the City REBEKAH and Damisels, bearing  
pitchers and singing.*

SOPRANO SOLO AND CHORUS.

Who shall be fleetest and first  
O'er the flow'r-smiling meadows to chase,  
Who shall be first at the well,  
Which damsel be last in the race ?  
To the well ! to the well !

Flow its waters  
Clear and brightly,  
Flowing ever  
Daily, nightly:  
Gift from Heaven  
Gift and blessing:  
Lord our thanks  
To Thee addressing  
Now we, grateful,  
Bend the knee,  
Let our praise  
Ascend to Thee!

RECIT.

ELIEZER. Give me to drink, I pray thee,  
Oh, my daughter!  
For I am sore athirst!

RECIT.

REBEKAH. Drink, oh, my lord,  
And for thy camels also  
Will I draw thee water.

RECIT.

ELIEZER. Lo! the signs I did but now beseech!  
Blessed be God for his abundant mercies!  
Whose daughter art thou,  
Gentle damsel?

RECIT.

REBEKAH. I am the daughter of Bethuel,  
Son of Milcah.  
But who art thou, my lord?  
For strangely stirs my heart within me  
At thy words!

10/1/45 Gil Weiss #3624 Ellensburg

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## RECIT.

ELIEZER. I am sent by the Lord, O daughter,  
To lead thee hence,  
And bring thee to thy kinsman Isaac :  
It is the Lord's decree  
That thou espouse the son of Abraham,  
And God shall bless thee  
With exceeding blessing !

## RECIT.

REBEKAH. My soul this day  
Hath been in joyous tumult,  
And my heart foretold me  
Ere the night should come  
Glad tidings should be brought  
Unto me !  
Oft-times in sleep  
Have visions of thine image bless'd me,  
O beloved !  
Oft-times hath fancy pictur'd to my soul  
Thy hand enclasp'd in mine,  
Thy loving kiss upon my brow !  
And freely, gladly to thy love  
I come !

## AIR AND CHORUS.

REBEKAH. Fear or doubting  
Dwell not with me  
Joy alone my heart doth know,  
Lord, Thou call'st me  
Thou commandest,  
Happy, joyful, blest, I go.  
  
Home, I leave thee,  
Home and kindred ;  
Fades my past life like a dream ;  
So ! now dawning  
Beams my future,  
Tinted bright with love's first gleam !  
  
Heavenly Father,  
Gracious, loving,  
In that future still be near ;  
Bless my home,  
My kindred cherish,  
Hear my praise, my pray'r O hear !

## SCENE 2.

ISAAC *goes forth to the field at eventide, to meditate  
and to await the coming of REBEKAH.*

## RECIT.

ISAAC. With overflowing heart, O Lord,  
I meditate upon Thy goodness !  
The crown Thou soon wilt set  
Upon my youthful brow ;  
Thespouse Thou soon shalt dower me with,  
Will make my cup of human bliss run o'er !  
The chosen of the Lord to me shall be  
Perpetual blessing.  
Unto Thy throne  
Her many-voiced anthems  
Nature lifts :  
My grateful soul shall swell  
The song of praise !

## AIR.

The soft southern breeze plays around me,  
The birds trill their eventide song :  
The leaves of the wild trees make music,  
The waters flow murmur'ing along !  
Creation adores Thee, my Father,  
Its myriad soft voices outpour,  
To Thy throne a sweet song of thanksgiving  
In melodious numbers doth soar.  
  
I bow me, Almighty, before Thee,  
I also would worship and praise,  
And thank Thee, O Lord, for Thy goodness,  
That blesseth my manhood's first days ;  
Guide my footsteps, protect me, O Father,  
My strong help and buckler still be,  
And when the Death-Angel shall call me,  
Let me live, blest for ever, with Thee.

*The cortège of REBEKAH and the RULER approaches.*

## MARCH.

## RECIT.

ELIEZER. Behold, my lord,  
Thy gracious bride, Rebekah !  
Whom the Lord this day  
Doth give thee !

## RECIT.

ISAAC. Uplift, I pray thee,  
The enwreathing veil, that hides thy face  
From my expectant gaze !  
And let no more its envious fold conceal  
Thine eyes' fair lustre !  
  
REBEKAH. Even as thou dost will, my lord !  
Behold thy handmaid's face,  
Let me find favour in thy sight ;  
Be gracious to me,  
Oh, my lord !  
For all my kindred  
Have I left for thee.

## DUET.—ISAAC AND REBEKAH.

ISAAC. Oh, flower of the verdant lea,  
In native beauty wild and fair,  
Like some bright dream thou com'st to me,  
And fill'st with light the very air.  
I raise mine eyes to Heaven above  
In thanks for this new favour shown ;  
Not as thy lord, but full of love,  
I dare to claim thee as mine own.

REBEKAH.  
Oh, cedar of the desert plain,  
In stately verdure soaring high,  
To rest beneath thy shelter fain  
I there would nestle,—live and die.  
I droop mine eyes from Heaven above,  
Reliant on its will alone ;  
Yes ! as my lord, and full of love,  
Oh, take me, guard me as thine own !

## CHORUS.

Protect them, Almighty, for ever,  
Fold them close 'neath thy wide-spreading wing,  
Let Thine angels from yon shining Heaven  
To bless them, all happiness bring !  
The Lord is good and gracious,  
His mercies ever bless  
Our songs to Him ascending  
Our thanks and praise express !      Amen !

No. 1.

EVENSONG AND CHORUS.—“LO! DAYS’ GOLDEN GLORY.”

*Adagio.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

1st  
BASS.

2nd  
BASS.

ACCOMP.

$\text{♩} = 50.$

*pp*

*pp*

*8va. lower.*

*dim.*

*sf*

*pp*

The musical score is arranged in two systems. The first system includes staves for Treble, Alto, Tenor (8ve. lower), 1st Bass, and 2nd Bass, all with a 3/4 time signature. The tempo is marked 'Adagio.' The piano accompaniment is in 3/4 time, with a tempo marking of 50 beats per minute. It features a wavy line indicating an 8va. lower octave for the left hand. Dynamics include piano (pp) and fortissimo (sf). The second system continues the vocal parts and piano accompaniment, with dynamics including decrescendo (dim.), fortissimo (sf), and piano (pp). The piano part includes a double bar line and a repeat sign.

Barnby's "Rebekah."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is divided into two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal staves contain whole rests for the first four measures, followed by a half note G4 in the Soprano part. The piano accompaniment begins in the fifth measure with a series of chords in the right hand and a bass line in the left hand, marked with *sf* (sforzando) and *dim.* (diminuendo). The second system also consists of five staves. The vocal staves have whole rests for the first four measures, followed by a half note G4 in the Soprano part, marked with *p* (piano) and "Lo!". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, also marked with *p* and "Lo!".



days' gol - den glo - ry de - clin - eth, Eve's sha-dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha-dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha-dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha-dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha-dows climb soft - ly the

*pp*

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, . . Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

*cres.* *ff*

musical score for the first system of the hymn "Rebekah". It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "mer - cy seat, hear us, most High! Om - ni - po - tent, Om -". The music is in G major (one sharp) and 4/4 time. Dynamics include *dim.* (diminuendo), *ff* (fortissimo), and *mf* (mezzo-forte).

musical score for the second system of the hymn "Rebekah". It continues with the same five staves. The lyrics are: "- ni - po - tent, guard and pro - tect us, In night - time, in". The piano accompaniment staff includes a crescendo hairpin. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo).

*accel. e cres.* *rit.* *cres. e rall.*  
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -  
*accel. e cres.* *rit.* *cres. e rall.*  
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -  
*accel. e cres.* *rit.* *cres. e rall.*  
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -  
*accel. e cres.* *rit.* *cres. e rall.*  
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -

*ff* *a tempo.*  
 - might - y. With Thy chil - dren, O Fa - ther, a - bid, with Thy  
*ff* *p* *a tempo.*  
 - might - y. With Thy chil - dren, O Fa - ther, a - bid, with Thy  
*ff* *p* *a tempo.*  
 - might - y. With Thy chil - dren, O Fa - ther, a - bid, with Thy  
*ff* *p* *a tempo.*  
 - might - y. With Thy chil - dren a - bid, with Thy  
*a tempo.*

*Allegro maestoso.*  
*ff*

*rit.* *ff*

O praise the Lord of  
chil - dren, O Fa - ther, a - bide. O praise the Lord of

*rit.* *ff*

O praise the Lord of  
chil - dren, O Fa - ther, a - bide. O praise the Lord of

*rit.* *ff*

O praise the Lord of  
chil - dren, O Fa - ther, a - bide. O praise the Lord of

*rit.* *ff*

O praise the Lord of  
chil - dren, O Fa - ther, a - bide. O praise the Lord of

*Allegro maestoso.*  
*ff* ♩ = 90.

good - ness, The Lord of mer - cy praise, Our hope of joy e -

good - ness, The Lord of mer - cy praise, Our hope of joy e -

good - ness, The Lord of mer - cy praise, Our hope of joy e -  
1st and 2nd Bass.

good - ness, The Lord of mer - cy praise, Our hope of joy e -

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "ter - nal, Our Sun in life's dark ways, Our hope of joy e -". The piano accompaniment is in the right and left hands. Dynamics include *mf* and *ff*.

Second system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "ter - nal, Our Sun in life's dark ways, O". The piano accompaniment is in the right and left hands. Dynamics include *mf* and *ff*. The section is marked "Tutti." at the beginning.

praise the Lord of good - ness, The Lord of mer - cy praise, O

*cres - cen - do.*  
praise the Lord of good - ness, The Lord of mer - cy praise, Our

*cres - cen - do. f dim. mf*

*cres - - cen - - do.* *f*

hope of joy e - ter - nal, Our hope of joy e - ter - nal, Our

*dim.* *ff* *O* *ff* *O* *ff* *O*

Sun in life's dark ways, Our Sun in life's . . dark ways.

*dim.* *cres. e molto.* *ff*

praise the Lord of good - ness, The Lord of mer - cy praise, Our  
 praise the Lord of good - ness, The Lord of mer - cy praise, Our  
 praise the Lord of good - ness, The Lord of mer - cy praise, Our  
 praise the Lord of good - ness, The Lord of mer - cy praise, Our

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is on the bottom, with a grand staff (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are repeated on each vocal staff.

hope of joy e - ter - nal, Our Sun in life's dark ways. *mf*  
 hope of joy e - ter - nal, Our Sun in life's dark ways. *mf*  
 hope of joy e - ter - nal, Our Sun in life's dark ways. *mf* **TUTTI.** *f*  
 hope of joy e - ter - nal, Our Sun in life's dark ways. *mf*  
 hope of joy e - ter - nal, Our Sun in life's dark ways. *mf*

The second system of the musical score continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment includes a *mf* dynamic marking. The system concludes with a **TUTTI.** marking and a *f* dynamic marking on the vocal staves.



hope of joy e - ter - nal, Our Sun in life's dark ways,

Tutti.

Our

L.H.

*sf* >

*sf* >

Detailed description: This system contains the first two staves of music. The vocal staves (treble and bass clef) have rests. The piano accompaniment (grand staff) begins with a treble clef and a key signature of one sharp (F#). It features a continuous eighth-note pattern in the right hand, with dynamic markings *sf* and accents (>) at two points. The left hand has a simpler accompaniment. The lyrics 'hope of joy e - ter - nal, Our Sun in life's dark ways,' are written below the vocal staves. The word 'Tutti.' appears at the end of the first vocal staff, and 'Our' appears below the second vocal staff. The piano part is labeled 'L.H.' at two points.

hope of joy, of joy e - ter - nal, Our

L.H.

*ff* >

*ff* >

*ff* *mf* *ff*

Detailed description: This system contains the second two staves of music. The vocal staves have rests. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'hope of joy, of joy e - ter - nal, Our' are written below the vocal staves. The piano part is labeled 'L.H.' at two points. Dynamic markings include *ff* with accents (>) and a crescendo hairpin, and a section marked *mf* with a decrescendo hairpin. The system ends with a final *ff* marking.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *ff a tempo.* The lyrics are: "O praise the Lord of good-ness, The Sun in life's dark ways, O praise the Lord of good-ness, The". The piano part includes a *ritard.* marking.

*ff a tempo.*  
O praise the Lord of good-ness, The  
*ff a tempo.*  
O praise the Lord of good-ness, The  
*ff a tempo.*  
O praise the Lord of good-ness, The  
*ritard.* *ff a tempo.*  
Sun in life's dark ways, O praise the Lord of good-ness, The

Second system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *ff a tempo.* The lyrics are: "Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark". The piano part includes a *ritard.* marking.

Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark  
Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark  
Lord of mer-cy praise, Our hope of joy e-ter-nal, in life's dark ways!  
Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark

*Allegro vivace doppio movimento.*

ways!

ways! *f* O praise the

*f* O praise the Lord, O praise the Lord, the Lord of good - ness,

ways!

*Allegro vivace doppio movimento.*

*f* O praise the

Lord, O praise the Lord, the Lord of good - ness,

The Lord of mer - - cy praise, O praise the

Lord, O praise the Lord, the Lord of good - ness, of good - ness,  
 The Lord of mer - - cy praise, the Lord of mer-cy praise, of  
 Lord, . . . . O praise, the Lord of good - ness,  
 O praise the

The Lord of mer - cy praise, the Lord . . of mer - cy, . . .  
 mer - cy, . . . the Lord of . . mer - cy praise,  
 O praise the  
 Lord, O praise the Lord, The Lord of mer - cy praise,

the Lord of mer - cy praise.

O praise the Lord, O

Lord, O praise the Lord, the Lord of good - ness, the

praise the Lord,

The first system of the musical score for 'Rebekah'. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The lyrics are: 'the Lord of mer - cy praise. O praise the Lord, O Lord, O praise the Lord, the Lord of good - ness, the praise the Lord,'.

praise the Lord, the Lord of mer - cy, praise the Lord of

Lord of good-ness, praise the Lord of mer - cy, praise the

praise the Lord, praise the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'praise the Lord, the Lord of mer - cy, praise the Lord of Lord of good-ness, praise the Lord of mer - cy, praise the praise the Lord, praise the'.

O praise the Lord, O praise the  
mer - cy, O praise the Lord, . . . O praise the  
Lord of mer - cy praise, . . . O praise . . . the Lord of  
Lord of . . . good - - - ness,

This system contains four staves. The first three are vocal staves (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment staff. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

Lord, the Lord of good - ness, the Lord of mer - cy  
Lord, O praise the Lord of good - - -  
good - - - ness,  
O praise the Lord, O praise the

This system contains five staves. The first three are vocal staves (Soprano, Alto, and Tenor/Bass) and the last two are a piano accompaniment staff. The music continues from the first system. The lyrics are written below the vocal staves.

praise, the Lord of mer - cy praise.

- ness, the Lord of mer - cy praise, . . . . . the Lord of . .

O praise the Lord, O praise the

Lord, the Lord of good - - - ness, the Lord of . .

The first system of the musical score for 'Rebekah'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'praise, the Lord of mer - cy praise. - ness, the Lord of mer - cy praise, . . . . . the Lord of . . O praise the Lord, O praise the Lord, the Lord of good - - - ness, the Lord of . .'

O praise the Lord, O praise the Lord, the Lord of

mer - cy praise, . . . . .

Lord, praise . . . . . the Lord, the Lord, O

mer - - - cy, the Lord of mer - cy praise.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'O praise the Lord, O praise the Lord, the Lord of mer - cy praise, . . . . . Lord, praise . . . . . the Lord, the Lord, O mer - - - cy, the Lord of mer - cy praise.'

good - ness, the Lord of mer - - cy praise.

O praise the Lord, O praise the Lord, the Lord of

praise, O praise the Lord, O

O

The first system of the musical score for 'Rebekah'. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The lyrics are: 'good - ness, the Lord of mer - - cy praise. O praise the Lord, O praise the Lord, the Lord of praise, O praise the Lord, O'. The piano part features a simple harmonic accompaniment with a bass line and a treble line.

O praise the

good - - ness, . . . the Lord of good - - ness, praise the

praise the Lord of good - - - ness, O praise the Lord, the

praise the Lord of good - - - ness, O praise the Lord.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'O praise the good - - ness, . . . the Lord of good - - ness, praise the praise the Lord of good - - - ness, O praise the Lord, the praise the Lord of good - - - ness, O praise the Lord.' The piano part continues with a similar harmonic structure, providing a steady accompaniment for the vocal lines.



Lord, O praise the Lord, the Lord of good - ness, the  
 Lord, . . O praise the Lord of good - - -  
 Lord, O praise the Lord, . . .  
 O praise the Lord, O

This system contains five staves. The first three are vocal staves (treble clef). The fourth is a bass staff (bass clef). The fifth is a piano accompaniment consisting of a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature.

Lord of mer - cy praise, O praise the Lord of  
 - - - - - ness, the Lord of good - ness,  
 O praise the Lord, O  
 praise the Lord, the Lord of  
 O praise the Lord, O

This system contains five staves, continuing the musical notation from the first system. It includes vocal staves, a bass staff, and a piano accompaniment grand staff. The lyrics continue across these staves.

good - - ness,

O praise the Lord, O

praise the Lord, the Lord of good - ness, the Lord . . of

good - - ness, O . . . praise, . . . O

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is for the piano accompaniment. The lyrics are: 'good - - ness, O praise the Lord, O praise the Lord, the Lord of good - ness, the Lord . . of good - - ness, O . . . praise, . . . O'. The music is in a key with one flat (B-flat) and a 4/4 time signature.

O praise the Lord, O

praise the Lord, the Lord of good - ness, the Lord of

mer - - cy praise, O praise the Lord, the Lord of

praise the Lord,

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'O praise the Lord, O praise the Lord, the Lord of good - ness, the Lord of mer - - cy praise, O praise the Lord, the Lord of praise the Lord,'. The musical notation includes various note values, rests, and phrasing slurs.

praise the Lord, the Lord of good - ness, . . O praise . .  
 mer - cy . . praise, the Lord of mer - cy praise,  
 mer - cy . . praise, O praise the Lord of . .  
 O praise the

. . the Lord of mer - cy, praise, O praise the  
 the Lord of mer - cy praise, . . .  
 good - ness, . . O praise the  
 Lord, O praise the Lord, the Lord of good - - -

Lord, O praise the

O praise the Lord of good - - -

Lord, O praise the Lord.. of . . good - ness,

- ness, O praise the . . Lord of good - - -

The first system of the musical score for 'Rebekah'. It consists of four vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics 'Lord, O praise the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Lord, the Lord of good-ness, O praise the Lord, . .

- ness, O praise the Lord, O

the Lord of mer - cy praise, the Lord

- ness,

The second system of the musical score. The vocal parts continue the melody with the lyrics 'Lord, the Lord of good-ness, O praise the Lord, . .'. The piano accompaniment continues with harmonic support, including some rests in the lower voice parts.

. . the Lord of mer - cy praise, praise  
 praise the Lord of good - ness, . . . O praise  
 of good - - - ness, praise  
 O praise the Lord, the

This system contains four staves. The top staff is a vocal line with lyrics. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is a piano accompaniment line.

. . the Lord, O praise the Lord . . . of good - - -  
 O praise the Lord, O  
 the Lord of good - ness, O praise the  
 Lord of mer - cy praise, the Lord . .

This system contains four staves. The top staff is a vocal line with lyrics. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is a piano accompaniment line.

ness, . . . . The Lord of mer - cy praise, Our  
 praise the Lord, the Lord of mer - - cy praise,  
 Lord . . of mer - cy, of mer - - cy praise,  
 . . of mer - - - cy praise,

The first system of the musical score for 'Rebekah' consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of half notes, quarter notes, and eighth notes, with some rests and a sharp sign in the soprano part.

hope of joy, of joy . . e - ter - nal, . . .  
 Our

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The piano part features a more active melody with eighth and sixteenth notes, while the vocal parts have longer notes and rests.

Our Sun in life's dark ways, in life's dark  
 hope of joy, of joy e - ter - - -

Our hope of

The first system of the musical score for 'Rebekah'. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: 'Our Sun in life's dark ways, in life's dark hope of joy, of joy e - ter - - -'. The piano part consists of a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

ways, Our . . . hope . . . of joy e - -  
 - - - nal, Our Sun in life's dark ways,  
 joy, of joy e - ter - - - nal, Our Sun in

Our hope of joy, of

The second system of the musical score. The vocal melody continues with the lyrics: 'ways, Our . . . hope . . . of joy e - - - - - nal, Our Sun in life's dark ways, joy, of joy e - ter - - - nal, Our Sun in'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with the lyrics 'Our hope of joy, of'.

- ter - - nal, joy e - ter - nal,  
 joy e -  
 life's dark ways, joy e - ter - -  
 joy e - ter - - - - - nal, joy . .

The first system of the musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal parts, with some rests. The piano accompaniment has a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Our hope of joy, of joy e -  
 - ter - nal, . . . Our Sun in life's dark ways,  
 - nal, joy e - ter - - - - -  
 . . . e - ter - - nal, Our . . . hope, . .

The second system of the musical score also consists of six staves, continuing the vocal and piano parts from the first system. The lyrics continue across the vocal staves. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal lines. The overall mood is one of hope and faith, as reflected in the lyrics.



ter - - - - - nal, Our Sun in life's dark

Our hope of joy, of joy e -

- - nal.

. . . Our hope of joy, of joy e - - -

The first system of the musical score for 'Rebekan'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: 'ter - - - - - nal, Our Sun in life's dark', 'Our hope of joy, of joy e -', '- - nal.', and '. . . Our hope of joy, of joy e - - -'.

ways, Our Sun in life's dark ways, . . . . .

- ter - nal, e - ter - - - - - nal, e - ter - - - - -

Our hope of joy, of joy . . . e - -

- - ter - - - - - nal.

The second system of the musical score for 'Rebekan'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: 'ways, Our Sun in life's dark ways, . . . . .', '- ter - nal, e - ter - - - - - nal, e - ter - - - - -', 'Our hope of joy, of joy . . . e - -', and '- - ter - - - - - nal.'.

. . . O praise the Lord, the Lord of good - ness .  
 - nal, . . . our hope of joy e - - ter - - nal, Our  
 - ter - nal, O praise the Lord of . . good - - -  
 our hope of joy, of joy,

. . . the Lord of mer - - cy, the Lord of good - ness  
 Sun in life's dark ways, our hope . . . .  
 - ness, the Lord of mer - - cy, the Lord of good - - ness,  
 O praise the Lord . . . .  
 Ped.

our Sun . . . . . in  
 of joy e - - ter - - - nal,  
 Our Sun, our Sun in . . life's dark ways, . .  
 O praise the Lord of

The first system of the musical score for 'Rebekah'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The lyrics are: 'our Sun . . . . . in of joy e - - ter - - - nal, Our Sun, our Sun in . . life's dark ways, . . O praise the Lord of'.

life's dark ways, O praise the Lord, O  
 O praise the Lord, the Lord of  
 our hope of joy, of joy e -  
 good - ness, praise,

The second system of the musical score for 'Rebekah'. It continues the vocal and piano parts from the first system. The lyrics are: 'life's dark ways, O praise the Lord, O O praise the Lord, the Lord of our hope of joy, of joy e - good - ness, praise,'.

praise the Lord of good-ness, the Lord of mer - - cy  
 good - ness praise, Our hope of joy e - -  
 - ter - - - nal, O praise the  
 O praise the Lord, O praise the

The first system of the musical score for 'Rebekah'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is not yet indicated.

*ff Allegro maestoso.*  
 praise O praise the Lord of good - ness, The  
 - ter - nal, O *ff* praise the Lord of good - ness, The  
 Lord, O *ff* praise the Lord of good - ness, The  
 Lord, . . O *ff* praise the Lord of good - ness, The

*Allegro maestoso.*

The second system of the musical score. It continues the vocal and piano parts. The tempo is marked *ff Allegro maestoso.* The piano part features a more active accompaniment with chords and moving lines. The system concludes with a repeat sign and a final cadence.

Lord of mer - cy praise, Our hope of joy e -

Lord of mer - cy praise, Our hope of joy e -

Lord of mer - cy praise, Our hope of joy e -

Lord of mer - cy praise, Our hope of joy e -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The lyrics are 'Lord of mer - cy praise, Our hope of joy e -'. The piano accompaniment is written for a grand piano with a treble and bass clef. The music is in a simple, hymn-like style with a key signature of one sharp (F#).

- ter - nal, Our Sun in life's dark ways.

- ter - nal, Our Sun in life's dark ways.

- ter - nal, Our Sun in life's dark ways.

- ter - nal, Our Sun in life's dark ways.

The second system of the musical score continues the vocal and piano parts. The lyrics are '- ter - nal, Our Sun in life's dark ways.'. The vocal staves and piano accompaniment follow the same format as the first system. The piano accompaniment features a simple harmonic progression with some chords and single notes.

Barnby's "Rebekah."—Novello, Ewer and Co.'s Octavo Edition.

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## No. 2.

## RECIT.—"O LORD GOD."

**BASS.** ELIEZER.

**ACCOMP.** O

*Andante.*

$\text{♩} = 66.$

*p* *p*

Lord God of my master A-braham, I pray Thee send me good speed this

day, For I have sworn un - to A - bra-ham in Thy sight to do his

*sf sf*

will, and seek the wife ap - point-ed for his son, Thy ser-vant I - saac.

*dim.*

## No. 3.

## AIR.—"THE DAUGHTERS OF THE CITY."

*Andante.* ELIEZER.

BASS.

ACCOMP.  $\text{♩} = 58.$  *pp*

The daugh - ters of the ci - ty come, To

draw the well's pure stream, O Lord, I do be-seech some sign It

good to Thee it seem. Yea,

*mf* *dim.*

let it come to pass, O Lord, That she the

chosen one, Do give me when I ask it, drink, do give me

drink, So shall Thy will be done.

And let the dam-sel, gra-cious Lord, To

make my du-ty clear, Give al-so to my ca-mels drink.



Lord, let these signs ap - pear, Lord, . . . let these signs ap - pear;

*f con espress.*  
Then shall I know Thy guid-ing hand, Mine oath I shall ful - fil; O -

- bey'd be A - braham's com - mand, O-bey'd, O Lord, . . . . Thy

will.  
*pp morendo.*  
Ped. \* Ped. \* Ped. \*

No. 4. CHORUS OF DAMSELS (WITH SOLO).—"WHO SHALL BE FLEETEST."

*Allegretto Vivace.*

SOLO,  
Rebekah.

1ST  
SOPRANO.

2ND  
SOPRANO.

CONTRALTO.

ACCOMP.

*mf* *cres* - - *cen* - - - *do.* *sf*

$\text{♩} = 80.$

*Ped.* \* *Ped.* \* *Ped.* \*

*mf*

Who shall be fleet - est, be fleet - est and first, O'er the

*mf*

Who shall be fleet - est, be fleet - est and first, O'er the

*mf*

Who shall be fleet - est, be fleet - est and first, O'er the

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

*Ped.* \* *Ped.* \*

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole rests. The second, third, and fourth staves are vocal staves, each with a treble clef and the same key signature. They contain the lyrics 'flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be'. The second and fourth staves have a piano (*p*) dynamic marking. The fifth staff is a grand staff (treble and bass clefs) for the piano accompaniment. It features a series of chords and moving lines in both hands. Pedal markings '*Ped.*' and '\* *Ped.* \*' are placed below the bass staff.

fleet - est and first, O'er the flow'r - smil-ing mea - dows to

fleet - est and first, O'er the flow'r - smil-ing mea - dows to

fleet - est and first, O'er the flow'r - smil-ing mea - dows to

*Ped.* \* *Ped.* \*

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of two sharps and contains whole rests. The second, third, and fourth staves are vocal staves, each with a treble clef and the same key signature. They contain the lyrics 'fleet - est and first, O'er the flow'r - smil-ing mea - dows to'. The fifth staff is a grand staff for the piano accompaniment, continuing the musical texture from the first system with similar chordal and melodic patterns. Pedal markings '*Ped.*' and '\* *Ped.* \*' are present at the bottom.

chase? Who shall be first, shall be first at the

chase? Who shall be first at the

chase? Who shall be first at the

*mf*

*mf*

*mf*

The first system of the musical score for 'Rebekah' features three vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter with the lyrics 'chase? Who shall be first, shall be first at the'. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter and eighth notes.

well, Which dam - - sel the last in the

well, Which dam - - sel the last in the

well, Which dam - - sel the last in the

*cres.*

*cres.*

*cres.*

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics 'well, Which dam - - sel the last in the'. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *cres.* (crescendo) is indicated above the vocal staves.

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts begin with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The lyrics are: "race? Who shall be fleet - est, be fleet - est and". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. Pedal markings (\*Ped.) are placed under the left-hand part.

Second system of the musical score. It continues with the same three vocal staves and piano accompaniment. The vocal parts begin with a *mf* (mezzo-forte) dynamic and an accent (>). The lyrics are: "first, Which dam - sel the last in the race?". The piano accompaniment continues with similar patterns. Pedal markings (\*Ped.) are placed under the left-hand part.

Piano introduction for 'Rebekah'. The score consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The introduction features a series of chords in the right hand and a flowing eighth-note melody in the left hand. Pedal markings are present: 'Ped.' at the beginning, followed by four asterisks and 'Ped.' marks, and a final asterisk at the end. A 'rit.' (ritardando) marking is placed above the final measure of the introduction.

REBEKAH.  
*Andante.*

Vocal and piano accompaniment for 'Rebekah'. The vocal line is on the first staff, with the lyrics 'Flow its wa - ters clear and bright - ly,'. The piano accompaniment consists of four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante.' and the tempo indicator is '♩ = 54.'. The piano part features a flowing eighth-note melody in the left hand and chords in the right hand. Pedal markings are present: 'Ped.' at the beginning, followed by four asterisks and 'Ped.' marks, and a final asterisk at the end. The piano part begins with a 'pp' (pianissimo) marking.

*rit.*

Flow - - ing ev - - er, dai - - ly, night - ly,

*rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp a tempo.*

Flow . . . its wa - - ters clear . . and bright - ly,

*a tempo.*

*pp*

*Ped.* \* *Ped.* \* *Ped.* \*

Flow - ing, flow - ing ev - er, dai - ly, night - ly,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*  
Gift from Heav'n, gift and bless - ing,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



*cres.* *dim.*

Lord our thanks to Thee ad - - dress - ing,

*cres.* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp*

Now . . we grate - ful bend . . the knee, . .

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*And. e cres.*

Let . . our . . praise, . . let . . our . . praise, . .

*Accel. e cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *dim.* *rall.*

let . . our . . praise . . as - cend, as - cend . . to

*f* *dim.* *rall.* *col. voce.*

*Ped.* \* *Ped.* \* *Ped.* \*

The musical score is written for a voice and piano. The key signature is D major (two sharps). The time signature is 2/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment for the phrase 'Let . . our . . praise, . . let . . our . . praise, . .'. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The second system contains the vocal melody and piano accompaniment for the phrase 'let . . our . . praise . . as - cend, as - cend . . to'. The piano part continues with similar accompaniment, but with some changes in the left hand. The score includes various performance instructions such as 'And. e cres.', 'Accel. e cres.', 'dim.', 'rall.', and 'col. voce.'.

Thee.

*tempo rmo.*

*mf* *cres* - - *cen* - - *do.* *sf*

*Ped.* \* *Ped.* \* *Ped.* \*

*mf*

Who shall be fleet - - est, be fleet - - est and first,

*mf*

Who shall be fleet - - est, be fleet - - est and first,

*mf*

Who shall be fleet - - est, be fleet - - est and first,

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

O'er the flow'r - smil-ing mea - - dows to chase!

O'er the flow'r - smil-ing mea - - dows to chase?

O'er the flow'r - smil-ing mea - - dows to chase?

Who shall be fleet - - est, be fleet - - est and first,

Who shall be fleet - - est, be fleet - - est and first,

Who shall be fleet - - est, be fleet - - est and first,

*p* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has three staves. The first staff is empty. The second and third staves contain the lyrics: "O'er the flow'r - smil-ing mea - dows to chase? Who shall be". The piano accompaniment has two staves. The right hand has a melody with eighth and sixteenth notes, and the left hand has a bass line with eighth notes. The tempo marking "poco accel." appears above the second staff of the vocal line and above the right hand of the piano accompaniment.

O'er the flow'r - smil-ing mea - dows to chase? Who shall be

O'er the flow'r - smil-ing mea - dows to chase?

O'er the flow'r - smil-ing mea - dows to chase?

*poco accel.*

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has three staves with the lyrics: "first, who shall be first, who shall be", "Who shall be first, who shall be first,", and "Who shall be first, who shall be first,". The piano accompaniment has two staves with a more complex, flowing melody in the right hand and a steady bass line in the left hand.

first, who shall be first, who shall be

Who shall be first, who shall be first,

Who shall be first, who shall be first,

Solo.

Flow . . its

first, shall be first at the well? O'er the

who shall be first at the well? O'er the

who shall be first at the well? O'er the

*rit.* *dim.* *pp*

*rit.* *dim.* *pp*

*rit.* *dim.* *pp*

*rit.* *Ped.* \*

wa - - ters clear . . and bright - ly, Flow - - ing

smil - ing, smil - ing mea - dows, O'er the

smil - ing, smil - ing mea - dows, O'er the

smil - ing, smil - ing mea - dows, O'er the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

e - - - ver, dai - ly, night - - - ly, *rit.*  
 mea - - - dows to chase,  
 mea - - - dows to chase,  
 mea - - - dows to chase,  
*cres. rit.*  
*Ped. \* Ped. \**

*a tempo. cres.*  
 Let our praise as - cend . . . to Thee, . . .  
*mp* Who shall be fleet - est, be fleet - est and first, Which dam - sel the  
*mp* Who shall be fleet - est, be fleet - est and first, Which dam - sel the  
*mp* Who shall be fleet - est, be fleet - est and first, Which dam - sel the  
*mp a tempo.*

to Thee, Our praise . . . as -

last in the race? To the well, to the well, to the

last in the race? To the well, to the well, to the

last in the race? To the well, to the well, to the

*f*

- - - - - *rit.* . . . to Thee, to Thee.

well, to the well, *rit.* to the well, the well.

well, to the well, *rit.* to the well, the well.

well, to the well, *rit.* to the well, the well.

*f* *rit.* *a tempo.*

*Ped.* \*

*Ped.* \* *ff* *Ped.* \*



No. 5.

RECAP.—"GIVE ME TO DRINK."

**BASS.** *ELIEZER.*  
Give me to drink, I

*Andante.*  
*p*

**ACCOMP.**  
♩ = 50.

pray thee, O my daugh-ter, For I am sore a-thirst.

*REBEKAH.*  
Drink, O my Lord, and for thy cam-els

*Adagio.*  
*pp*  
*Ped.* \* *Ped.* \* *Ped.*

*ELIEZER.*  
al-so will I draw thee wa-ter. Lo! the

*piu mosso.*  
*sf*  
\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

signs I did but now be - secch, Bless - ed be God for His a - bundant

*Piu lento.*

*sf sf sf sf sf sf sf*

RECIT. REBEKAH.

mer - cies, Whose daughter art thou, gen - tle dam - sel? I am the

*dim. p*

daugh - ter of Bethu - el, son of Mil - cah, But who art thou, my

*cres. cres.*

acc. rit. ELIEZER.

Lord? For strangely stirs my heart with - in me at thy words. I am

*tempo di marcia.*

*sf colla voce. p*

sent by the Lord, O daugh - ter, To lead thee hence, And

The first system of the musical score. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half rest followed by a quarter note, then continues with a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

bring thee to thy kins - man I - - saac. It is the

*cres - - cen - - do. f p*

The second system of the musical score. The vocal line continues with a half note, then a quarter note, and a half note. The piano accompaniment features a crescendo leading to a forte (f) dynamic, followed by a piano (p) dynamic. The key signature remains one sharp.

*con espress.*  
Lord's de - - cree That thou espouse the son of A-braham, And

The third system of the musical score. The vocal line begins with a half note, then a quarter note, and a half note. The piano accompaniment continues with a steady eighth-note pattern. The key signature remains one sharp.

God shall bless thee, He shall bless thee with ex - ceed - ing, ...

The fourth system of the musical score. The vocal line begins with a half note, then a quarter note, and a half note. The piano accompaniment continues with a steady eighth-note pattern. The key signature remains one sharp.

REBEKAH.

... ex - ceed - ing bless - - - ing. *f* My

*Allegretto vivace.*

*piu agitato.* *cres.*

soul this day hath been in joy - ous tu - mult, And my heart fore -

*cres.*

*ten.*

- told me Ere the night should come, Glad ti - dings should be

brought un - to me.

*cres. molto.*

*Ped.*

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Performance markings include dynamics (f, ff, sf, p, pp, mf), articulation (dim., >), and tempo changes (meno mosso, piu lento, cres., poco). Pedal points are indicated with 'Ped.' and asterisks.

*f* *meno mosso.* *ff sf p dim.* \* *Ped.* \*

*p piu lento.* *cres.* *poco* - - - *a* - - -  
 Oft - times in sleep have vi - sions of thine im - - age

*pp* *cres.* *poco* - - - *a* - - -

- *poco.* *f* >  
 blessed me. . . . O be - lov - - ed,

- *poco.* *f* *Ped.* \* *Ped.* \*

*dim.* > *mf*  
 O be - - lov - - ed! Oft-times hath

*dim.* *Ped.* \*

*poco agitato.*

fan - cy pic - tur'd to my soul Thy hand en-clasp'd in

*cres.* *ac* *- - - cel* *- - - e*

mine, Thy lov - ing kiss up - on my brow;

*- ran - do.* *ff* *sf*

And free - - ly, glad - -

*ff sf* *sf*

- - ly to Thy love . . . I come. . .

*sf* *p*

## No. 6.

## SOLO AND CHORUS.—“FEAR OR DOUBTING.”

REBEKAH.  
*mf Maestoso.*

SOLO.

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

ACCOMP.

*Maestoso.*

*p*

*cres.*

heart . . doth know, Lord, Thou call'st me, Thou . . command - est,

*f*  
Hap - py, joy - ful, blest . . I go, . .

*mf*  
Fear . . or doubt - ing

*mf*  
Fear . . or doubt - ing

*mf*  
Fear . . or doubt - ing

*mf*  
Fear . . or doubt - ing

dwel not with her, Joy a - lone her heart . . now knows,

dwel not with her, Joy a - lone her heart . . now knows,

dwel not with her, Joy a - lone her heart now knows,

dwel not with her, Joy a - lone her heart now knows,



Lord, . . Thou call - est, Thou . . command - est, Hap - py, joy - ful,

Lord, . . Thou call - est, Thou com - mand - est, Hap - py, joy - ful,

Lord, . . Thou call - est, Thou com - mand - est, Hap - py, joy - ful,

Lord, . . Thou call - est, Thou com - mand - est, Hap - py, joy - ful,

*piu Lento.*  
*p*

Home, I leave thee,

blest . . she goes. . .

blest she goes. . .

blest . . she goes. . .

blest she goes. . .

Home and kin - dred, *p* Fades my past life

This system contains the first vocal line and the first five staves of the piano accompaniment. The vocal line begins with a half note 'Home', followed by a quarter note 'and', a quarter note 'kin -', and a dotted half note 'dred,'. After a full rest, it continues with a half note 'Fades', a quarter note 'my', a quarter note 'past', and a dotted half note 'life'. The piano accompaniment consists of five staves: four treble clefs and one bass clef. The first three treble staves are empty. The fourth treble staff and the bass staff contain a complex piano introduction with many beamed sixteenth and thirty-second notes.

like a dream, *cres.* Fades my past life like a dream,

This system contains the second vocal line and the next five staves of the piano accompaniment. The vocal line continues with a half note 'like', a quarter note 'a', and a dotted half note 'dream,'. After a full rest, it continues with a half note 'Fades', a quarter note 'my', a quarter note 'past', a half note 'life', a quarter rest, a half note 'like', a quarter note 'a', and a dotted half note 'dream,'. The piano accompaniment consists of five staves: four treble clefs and one bass clef. The first three treble staves are empty. The fourth treble staff and the bass staff continue the piano accompaniment from the first system, with the bass staff featuring a *cres.* marking.

*f* Lo! . . now dawn - - ing Beams . . my

*f* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*mf* *Agitato* *poco* *a* *cres.* *poco*  
fu - ture, Tint - ed bright with love's first dream,

*Agitato* *poco* *a* *poco* *accel.*  
\* *Ped.* \* *Ped.* \*

*accel.* *dim.* *p* *Tempo imo.*

Tint - ed bright with love's first dream. Heav'n - ly

*pp* Bless . her

*pp* Bless . her

*pp* Bless . her

*pp* Bless . her

*dim.* *pp*

*Ped.* \*

Fa - - ther, Gra - cious, lov - - ing,

home, Her kin - dred che - - rish,

home, Her kin - dred che - - rish,

home, Her kin - dred che - - rish,

home, Her kin - dred che - - rish,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* *Ped.*

*accel.* *e* *cres* *cen*

In that fu - ture still . . . be near, . .

*accel.* *e* *cres* *cen*

Hear her praise, . . . Hear her praise, . .

*accel.* *e* *cres* *cen*

Hear her praise, . . . Hear her praise, . .

*accel.* *e* *cres* *cen*

Hear her praise, . . . Hear her praise, . .

*do.* *poco* *a* *poco.* *f* *cres.*

In . . . that fu - ture still be near, Hear my praise, my

*do.* *poco* *a* *poco.* *f* *cres.*

Her prayer . . . O hear, Hear her prayer, her

*do.* *poco* *a* *poco.* *f* *cres.*

Her prayer . . . O hear, Hear her prayer, her

*do.* *poco* *a* *poco.* *f* *cres.*

Her prayer O . . . hear, Hear her prayer, her

*do.* *poco* *a* *poco.* *f* *cres.*

Hear her prayer, her

*do.* *poco* *a* *poco.* *f* *cres.*

Hear her prayer, her

*Ped.* *\* Ped. \**



hearing, Hear . . . my  
 hear, Hear . . . her praise, . . .  
 hear, Hear . . . her praise, . . .  
 hear, Hear . . . her praise, . . .  
 hear, Hear . . . her praise, . . .

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'hearing, Hear . . . my' and 'hear, Hear . . . her praise, . . .'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

praise, . . . my prayer . . . O  
 . . . Hear her prayer, . . . her prayer . . . O  
 . . . Hear her prayer, . . . her prayer . . . O  
 . . . Hear her prayer, . . . her prayer . . . O  
 . . . Her prayer . . . O . . .

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'praise, . . . my prayer . . . O' and 'Hear her prayer, . . . her prayer . . . O'. The piano accompaniment continues with the same eighth-note pattern, now marked with a forte (*sf*) dynamic.

hear, A - men, A - - - - - *rit.*

hear, Hear her praise, her prayer O hear, *rit.* A - - - - -

hear, Hear her praise, her prayer O hear, *rit.* A - - - - -

hear, Hear her praise, her prayer O hear, *rit.* A - - - - -

hear, Hear her praise, her prayer O hear, *rit.* A - - - - -

*a tempo.* - men.

*a tempo.* - men.

*a tempo.* - men.

*a tempo.* - men.

*a tempo.* - men.

*a tempo.* - men.

END OF SCENE I.



## SCENE II.

## INTRODUCTION.

*Adagio. Placidamente.*ACCOMP.  
♩ = 44.

The musical score is written for piano accompaniment in a 3/4 time signature, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and mood are indicated as *Adagio. Placidamente.* The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system includes a *dim.* (diminuendo) marking followed by a *pp* (pianissimo) dynamic. The third system continues the melodic and harmonic development. The fourth system features a *cres.* (crescendo) marking. The fifth system concludes with a *pp* dynamic. The tempo is marked as 44 beats per minute (♩ = 44.).

First system of piano accompaniment. The music is in G major (one sharp) and 4/4 time. The right hand features a melody with chords, marked with *cres.* (crescendo), *sf* (sforzando), and *p* (piano). The left hand provides a harmonic accompaniment with chords and a bass line. Pedal markings (*Ped.*) and asterisks (\*) are present at the end of the first and second measures.

## No. 8.

## RECIT.—“WITH OVERFLOWING HEART.”

ISAAC.

TENOR.

With o - ver - flow - ing heart, O Lord, I med - i - tate up - on Thy

ACCOMP.

Accompaniment for the Tenor part, featuring a simple harmonic accompaniment in G major and 4/4 time.

good-ness. The crown Thou soon will set up - on my youth - ful brow. The

Continuation of the Tenor part and its accompaniment. The lyrics continue across the two systems.

spouse Thou soon shall dow'r me with, Will make my cup of human bliss run

The first system of the musical score for 'Rebekah'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'spouse Thou soon shall dow'r me with, Will make my cup of human bliss run'.

o'er. The cho-sen of the Lord to me Shall be per - pe - tual bless - -

The second system of the musical score. The vocal line continues with the lyrics: 'o'er. The cho-sen of the Lord to me Shall be per - pe - tual bless - -'. The piano accompaniment provides harmonic support.

- ing; Unto Thy throne her many-voiced anthem nature lifts, My

The third system of the musical score. The vocal line continues with the lyrics: '- ing; Unto Thy throne her many-voiced anthem nature lifts, My'. The piano accompaniment continues with a steady rhythm.

grate - ful soul shall swell the song of praise.

The fourth system of the musical score. The vocal line concludes with the lyrics: 'grate - ful soul shall swell the song of praise.' The piano accompaniment features dynamic markings: *sf* (sforzando) at the beginning, *sf* in the middle, and *pp* (pianissimo) towards the end.

## No. 9.

## AIR.—"THE SOFT SOUTHERN BREEZE."

ISAAC.

TENOR.

Allegretto.

ACCOMP.

$\text{♩} = 92.$

The soft south - ern

breeze plays a - round . . . me, The birds trill their

e - ven-tide song; . . . . . The leaves of the

wild trees make mu - - - sic, The wa - ters flow

*slentando.* *piu mosso.*

mur - m'ring a - long. Cre - a - tion a -

*col. voce.*

*rit.*

- dores Thee, O Fa - - ther, Its my - riad soft

*a tempo.*

voi - ces out - pour, . . . To Thy throne a sweet

song of thanks - giv - - ing, In me - lo - dious

*poco rit.*

num - bers doth soar, In me - lo - dious num - bers doth

*poco rit. pp*

*a tempo.*

soar.

*a tempo.*

L.H.

I bow me, Al - migh - ty, be -

- fore . . Thee, I al - so would wor - ship and

praise, . . . . And thank Thee, O Lord, for Thy

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a busy right hand with sixteenth-note patterns and a more active left hand.

good - - - ness, That bless - eth my man - hood's first

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic support for the vocal line.

days, Guide my foot - steps, pro - tect me, O

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic support for the vocal line.

Fa - - - ther, My strong help and buck - ler still

This system contains the final line of the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

be, And when the death - an - gel shall

*dim.* *pp*

call . . . me, Let me live blest for e - ver with

*cres.*

Thee, Let me live blest for e - - ver with Thee.

*poco rit.* *e cres.* *p* *a tempo.*

*dim.* *L.H.* *morendo.* *pp*



## No. 10.

## THE BRIDE'S MARCH.

*Tempo di Marcia.*

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia'. It consists of six systems of two staves each. The key signature has one flat (B-flat). The first system begins with a tempo marking of 63. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *cres.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks such as accents and slurs. Fingerings are indicated by numbers 1-5. The piece features a mix of chords and moving lines in both hands, with some passages marked with a '5' indicating a fifth finger position.

*p*

*pp*

*cres.*

*dim.*

*cres.*

*pp*

*cres.*

*mf*

*cres.*

*f*

*dim.*

*mf*

*cres.*

First system of musical notation. The right hand (treble clef) features a melodic line with chords and single notes, marked with a forte *f* dynamic and a *dim.* (diminuendo) instruction. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand includes a five-measure rest marked with a '5' above it. Dynamics include *p* (piano), *cres.* (crescendo), *pp* (pianissimo), and another *cres.* marking.

Third system of musical notation. Dynamics include *dim.* (diminuendo), *cres* (crescendo), and *cen* (crescendo).

Fourth system of musical notation. Dynamics include *do.* (dolce) and *f* (forte).

Fifth system of musical notation. The right hand is marked *marcato la melodia.* (marked melody). The left hand is marked *mf* (mezzo-forte). Below the system, the instruction *8vi. sempre stacc.* (8va. sempre staccato) is written.

Sixth system of musical notation. The right hand features a triplet of eighth notes marked with a '3' above it. The left hand continues with a steady accompaniment.

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The score is arranged in a vertical column, with each system containing a treble and bass staff joined by a brace. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The overall style is characteristic of early 20th-century piano music.





## No. 11.

RECIT.—“BEHOLD, MY LORD!”

**BASS.** *ELIEZER.*

Behold, my lord! thy gracious bride Re-be-kah, whom the

**ACCOMP.** *Moderato.*  
*mf*

Lord this day doth give thee. *ISAAC.* Up-lift, I

*dim. e rall.* *pp*

pray thee, th'enwreathing veil that hides thy face from my expectant gaze, and let no more its envious folds con-

*REBEKAH.*

- - ceal thine eyes' fair lus-tre. Ev'n as thou dost will, my lord.

*pp* *Andante.*  
Be-hold thy handmaid's face,

*cres. molto.* *f sf* *dim.* *p*  
*Ped.* \*

*cres.*  
Let me find fa - vour in thy sight.

*cres.*  
Be gra - cious to me, be gra - cious to me, O my lord, for

*Affettuoso.* *attacca subito.*  
all . . my kind - red have I left for thee, have I left for thee.

*pp*

## No. 12.

## DUET.—“OH FLOW’R OF THE VERDANT LEA.”

TREBLE.

TENOR  
(8ve. lower).

ISAAC.

*Andante con moto.*

Oh flow’r of the ver-dant

ACCOMP.

$\text{♩} = 63.$

lea, In na-tive beau-ty wild and fair, Like some bright dream thou com'st to

me, And fill'st with light the ve-ry air, . . And fill'st with light the ve-ry

*cres.* *f* *dim.*

*cres.* *f* *dim.*



## REBEKAH.

Oh, ce - dar of the de - sert plain, In state - ly ver - dure soar - ing

air.

*pp*

high, To rest be - neath thy shel - ter fain I there would nes - tle— live and

*pp*

die, would nes - tle— live and die.

I raise mine eyes to heav'n a -

I droop mine eyes from heav'n a - bove,  
 - bove, to heav'n a - bove, In thanks for this new fa - vour

The first system of the musical score for 'Rebekah'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'I droop mine eyes from heav'n a - bove, - bove, to heav'n a - bove, In thanks for this new fa - vour'.

Re - li - ant on its will a - lone.  
 shown, this fa - vour shown. *piu mosso.* Not as thy

The second system of the musical score. The vocal melody continues with the lyrics: 'Re - li - ant on its will a - lone. shown, this fa - vour shown. Not as thy'. The piano accompaniment features a more active texture. The tempo marking '*piu mosso.*' appears above the final measure of the system.

Yes! as my lord, as my lord, Yes! . . . as my  
 lord, no, not as thy lord, Not . . .

The third system of the musical score. The vocal melody concludes with the lyrics: 'Yes! as my lord, as my lord, Yes! . . . as my lord, no, not as thy lord, Not . . .'. The piano accompaniment provides a steady harmonic support.

lord, . . . and full of love, full of  
 . . . as thy lord, but full of love, full of

*rit. pp*

love, I droop mine eyes from heav'n a -  
 love, I raise my eyes to heav'n a - bove, to heav'n a - -

*a tempo.*

- bove, Re - li - ant on its will a -  
 - bove, In thanks for this new fa - vour shown, this fa - - vour

*f*  
*cres.*

*piu mosso.*

- lone, Yes! as my lord, Yes!

*piu mosso.*

shown, Not as thy lord, Not . . as thy

*piu mosso.*

Yes! as my lord, and full of love, full of love, full of

lord, thy lord, but full of love, full of love, full of

love, Oh take me, guard me as thine own.

love, I dare to claim thee as mine own. Not as thy

Yes! as my lord, Yes! yes! as my lord, and full of  
lord, not . . . as thy lord, thy lord, but full of

*rit.* love, full of love, full of love, of love, Oh take me,  
*rit.* love, full of love, full of love, of love,  
*a tempo.*

guard me as thine own, Oh take me, guard me as thine own. *rall. e dim.*  
*rall. e dim.* I dare to claim thee as mine own, as mine own, mine  
*rall. e dim.*

pp

Oh ce - dar of the de - sert

pp

own. Oh flow'r of the ver - dant lea, In

pp Legato.

This system contains the first three staves of the musical score. The top staff is the vocal melody, the middle staff is the vocal harmony, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The piano part begins with a *pp* dynamic and a *Legato.* instruction.

plain, In state-ly ver-dure soar - - ing high, soar - ing

na-tive beau-ty wild and fair, Like some bright dream thou com'st to

This system contains the next three staves. The vocal melody continues with a long note on 'soar' followed by a dash. The piano accompaniment continues with a steady eighth-note pattern.

cres.

high, Oh ce - dar of the de - sert plain, I droop mine

cres.

me, thou com'st . . to me, I raise mine

cres.

This system contains the final three staves. The piano accompaniment features a crescendo (*cres.*) in the first, second, and third staves. The vocal melody concludes with the words 'I raise mine'.

*poco accel.*

eyes from heav'n a - bove, Re - li - ant on its will . . . a -

*poco accel.*

eyes to heav'n a - bove, In thanks for this new fa - - - vour

*poco accel.*

- lone, Oh ce - dar of the de - sert plain, the

shown, Oh flow'r, . . . . . Oh

de - - - sert plain, Oh take me as thine

flow'r of the ver - dant lea, I dare to claim . . . . .

*cres.* *f*

*cres.* *f*

*f*

*ritard.*  
own, Oh take me, guard me as thine own,  
*ritard.* . . . thee as . . . mine own, *dim.* I

*pp slentando.*  
Oh take me, guard me as thine  
*slentando.* dare to claim thee as mine own, mine

own. . . . .  
own. . . . .



## No. 13.

## CHORUS.—“PROTECT THEM, ALMIGHTY.”

*Adagio.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

1st  
BASS.

2nd  
BASS.

ACCOMP.  
♩ = 50.

*pp*

*p*

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

*p*

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

*p*

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

*p*

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

wing, Let Thine an-gels from yon shin-ing heav'n, To bless them all hap-pi-ness

wing, Let Thine an-gels from yon shin-ing heav'n, To bless them all hap-pi-ness

wing, Let Thine an-gels from yon shin-ing heav'n, To bless them all hap-pi-ness

wing, Let Thine an-gels from yon shin-ing heav'n, To bless them all hap-pi-ness

*ff Allegro maestoso.*

The Lord is good and gra-cious, His

*cres.* bring, To bless them all hap-pi-ness bring, The Lord is gra-cious, His

*cres.* bring, To bless them all hap-pi-ness bring, The Lord is gra-cious, His

*cres.* bring, To bless them all hap-pi-ness bring, The Lord is gra-cious, His

*cres.* bring, To bless them all hap-pi-ness bring, The Lord is gra-cious, His

*cres.* bring, To bless them all hap-pi-ness bring, The Lord is gra-cious, His

*ff Allegro maestoso.*

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

FIRST AND SECOND BASS.

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him, to Him . . as - cend - - ing. The

*Allegro con brio.*

- press,

- press.

- press.

Lord is good, is good and gra-cious, His mer-cies e-ver, ..

*Allegro con brio.*

The Lord is good, is good .. and gra-cious, His mer-cies

.. e-ver bless, His mercies e-ver bless, His

The first system of the musical score consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a whole rest. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the vocal part, with lyrics: "The Lord • is good, is e - ver, . . e - - - ver bless, e - ver bless, e - -". The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the vocal part, with lyrics: "mer - cies e - - - ver, . . e - - ver". The fifth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains the piano accompaniment.

The second system of the musical score consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the vocal part, with lyrics: "The good and gra - cious, His mer - cies e - ver, . . e - - ver, - - ver bless, e - - - ver bless, His mer - cies". The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the vocal part, with lyrics: "bless, e - - ver bless,". The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains the piano accompaniment.

Lord is good, is good . . and gra - cious, His mer - cies  
e - - - - - ver bless, His  
e - - ver bless, The Lord . . is good, is good and

This system contains the first four staves of the musical score. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The lyrics are written below the vocal staves.

e - ver, . . e - - - ver bless, His mer - cies  
mer - cies e - - - - ver, e - ver bless, e -  
gra - - - - - cious, His mer - cies e - - ver

This system contains the next four staves of the musical score, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.

e - ver, . . . e - ver bless, His mer-cies e - - ver bless,  
 - - ver, e - - - ver bless, His mer - - cies e - ver  
 e - - - - - ver bless, His mer - cies  
 The Lord is good, is good and gra - cious, His

His mer - - cies e - - - - ver bless,  
 bless. The Lord is  
 e - ver bless, His mer - cies e - - - - ver  
 mer - cies e - - - - ver bless,  
 mer - cies e - - - - ver bless,

The  
 good, is good . . . and gra - cious, His mer - cies e - - -  
 bless, His mer - cies e - - - ver bless, His mer - - -  
 His mer - - - cies e - ver bless, His mer - cies

Lord is good, is good . . . and gra - cious, His mer - - - cies  
 - - - ver bless, His mer - cies e - - - ver, e - ver  
 - - - cies, His mer - cies e - - -  
 e - ver, His mer - cies e - - - ver bless, e -



e - ver bless, His mer - cies e - ver bless, e -  
 bless, His mer - cies e - - - ver bless,  
 - - ver bless, His mer - cies e - -  
 - - - ver bless, e - ver bless, His

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The lyrics are: "e - ver bless, His mer - cies e - ver bless, e - bless, His mer - cies e - - - ver bless, - - ver bless, His mer - cies e - - - ver bless, e - ver bless, His".

- - ver bless, The Lord is good, is good and  
 His mer - cies e - ver, e - ver  
 - - ver, e - ver bless, His mer -  
 mer - cies e - - - - - ver

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- - ver bless, The Lord is good, is good and His mer - cies e - ver, e - ver - - ver, e - ver bless, His mer - mer - cies e - - - - - ver".

gra - cious, His mer - cies bless, His mer - cies e - - - - -  
 bless, The Lord is good, is good and gra - cious, His  
 - - - cics, His mer - cies e - - - ver bless, The  
 bless, His mer - cies e - ver bless,

- - - ver bless, e - - - ver bless, His  
 mer - cies e - - - - - - - - - ver bless, His  
 Lord is good, is good and gra - cious, His mer - cies

mer - cies, . . . His mer-cies ev - er bless, . . . Our

mer - cies ev - er bless, ev - er, ev - er bless, . . . Our

ev - - - er bless, His mer - cies bless, Our

The Lord is good, is good and gra - cious, Our

songs to Him, to Him as - cend - ing, Our thanks and

songs to Him, . . . to Him as - cend - ing, Our thanks and

songs to Him, . . . to Him as - cend - ing, Our thanks and

songs, our songs to Him, to Him as - cend - ing, Our thanks and

praise, our praise ex - press, our thanks and praise, our praise ex -  
 praise, our praise ex - press, our thanks and praise. The  
 praise, our praise ex - press, our thanks and praise, our praise ex -  
 praise, our praise ex - press, our thanks, our praise . . ex -

- press. The Lord is good, is  
 Lord is good, is good and gra - cious, His mer - - cies  
 - press. The Lord is good, is good and gra - cious, His  
 press, The Lord is good, is good and

*Ped.*

good . . and gra - cious, is good . . and gra - cious, Our songs to  
 e - ver, e - - - ver bless, Our songs to  
 mer - cies e - - ver, e - ver bless, Our songs to  
 gra - cious, Our songs to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in G major and 4/4 time. The lyrics are: "good . . and gra - cious, is good . . and gra - cious, Our songs to e - ver, e - - - ver bless, Our songs to mer - cies e - - ver, e - ver bless, Our songs to gra - cious, Our songs to".

Him, to Him as - cend - ing, Our thanks and praise, our  
 Him, to Him as - cend - ing, Our thanks and praise, our  
 Him, to Him as - cend - ing, Our thanks and praise, our  
 Him, to Him as - cend - ing, Our thanks and praise our

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in G major and 4/4 time. The lyrics are: "Him, to Him as - cend - ing, Our thanks and praise, our Him, to Him as - cend - ing, Our thanks and praise, our Him, to Him as - cend - ing, Our thanks and praise, our Him, to Him as - cend - ing, Our thanks and praise our".

praise ex - press, Our thanks and praise ex - press,

praise ex - press, Our thanks and praise ex - press,

praise ex - press, Our thanks and praise ex - press,

praise ex - press, Our thanks and praise ex - press,

The first system consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below each staff. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4.

Our thanks and praise . . . . . ex - press, Our thanks, our

Our thanks and praise . . . . . ex - press, Our thanks, our

Our thanks and praise . . . . . ex - press, Our thanks, our

Our thanks and praise . . . . . ex - press, Our thanks, our

The second system continues the musical piece with four vocal staves and a grand piano accompaniment. The vocal parts have lyrics with a long dotted line indicating a sustained note. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same as the first system.

thanks . . and praise ex - press. The Lord is good, The Lord is

thanks and praise ex - press. The Lord is good, The Lord is

thanks and praise ex - press. The Lord is good, The Lord is

thanks and praise ex - press. The Lord is good, The Lord is

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is on the bottom, with a grand staff (treble and bass clef). The lyrics are: "thanks . . and praise ex - press. The Lord is good, The Lord is" repeated on each vocal staff.

good, Our songs . . to Him . . as - cend - - - - ing, Our

good, Our songs to Him as - cend - ing, Our

good, Our songs to Him . . as - cend - - - - - ing, Our

good, Our songs to Him as - cend - ing, Our

The second system of the musical score continues the vocal and piano parts. The lyrics are: "good, Our songs . . to Him . . as - cend - - - - ing, Our" repeated on each vocal staff. The piano accompaniment continues with chords and moving lines.

thanks and praise . . ex - press.

thanks and praise ex - - press.

thanks and praise . . ex - press.

thanks and praise ex - - press.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'thanks and praise . . ex - press.' and the second pair has 'thanks and praise ex - - press.'. The piano accompaniment features a treble and bass staff with chords and a melodic line in the right hand.

A - - men.

A - - men.

A - - men.

A - - men.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, both with the lyrics 'A - - men.'. The piano accompaniment continues with a treble and bass staff, featuring chords and a melodic line.



The first system of the musical score consists of five staves. The top four staves are vocal parts, each beginning with a long note on the letter 'A' followed by a series of dotted lines. The fifth staff is a piano accompaniment, featuring a treble and bass clef. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with occasional rests.

The second system of the musical score also consists of five staves. The top four staves are vocal parts, each beginning with the word 'men.' followed by a series of dotted lines. The fifth staff is a piano accompaniment, featuring a treble and bass clef. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with occasional rests.



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Latin words) ..	1/0	1/6	2/6
(Latin and English) ..	1/0	1/6	2/6
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ditto .. ..	2/0	—	4/0
AT .. ..	1/6	2/0	3/0
ditto .. ..	2/0	—	4/0
.. ..	1/6	2/0	3/0
ditto .. ..	2/0	—	4/0
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.. ..	2/6	—	4/0
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.. ..	2/0	2/6	4/0
esang) ..	1/0	1/6	2/6
2nd Psalm) ..	1/0	—	—
th Psalm) ..	1/0	—	—
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.. ..	1/0	—	—
(115th Psalm) ..	1/0	—	—
THOU FORGET ME	1/0	—	—
.. ..	1/0	—	—
lo and chorus) ..	2/0	2/6	4/0
ovah) ..	1/0	1/6	2/6
NIGHT ..	1/0	—	—
REAM ..	2/0	2/6	4/0
.. ..	4/0	—	6/0
es) ..	1/0	—	—
Praise) ..	1/0	—	—
es) ..	1/0	—	—
.. ..	1/0	—	—
FEMALE VOICES ..	0/6	—	—
.. ..	4/0	—	—
eretta) ..	2/0	—	—
.. ..	3/0	—	—
ale voices) ..	1/0	—	—
(ditto) ..	0/4	—	—
1 Psalm) ..	0/6	—	—
HE HEATHEN (2nd	0/6	—	—
.. ..	0/6	—	—
HAST THOU FOR-	0/6	—	—
salm) ..	0/8	—	—
th Psalm) ..	0/8	—	—
ed for the Cathedral	0/8	—	—
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COMMUNION SERVICE, ditto ..	1/6	2/0	3/0
MASS IN B FLAT ..	2/0	—	3/6
COMMUNION SERVICE, ditto ..	1/6	2/0	3/0
MASS IN C ..	2/0	—	3/6
COMMUNION SERVICE, ditto ..	1/6	2/0	3/0
MASS IN G ..	2/0	—	3/6
COMMUNION SERVICE, ditto ..	1/6	2/0	3/0
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